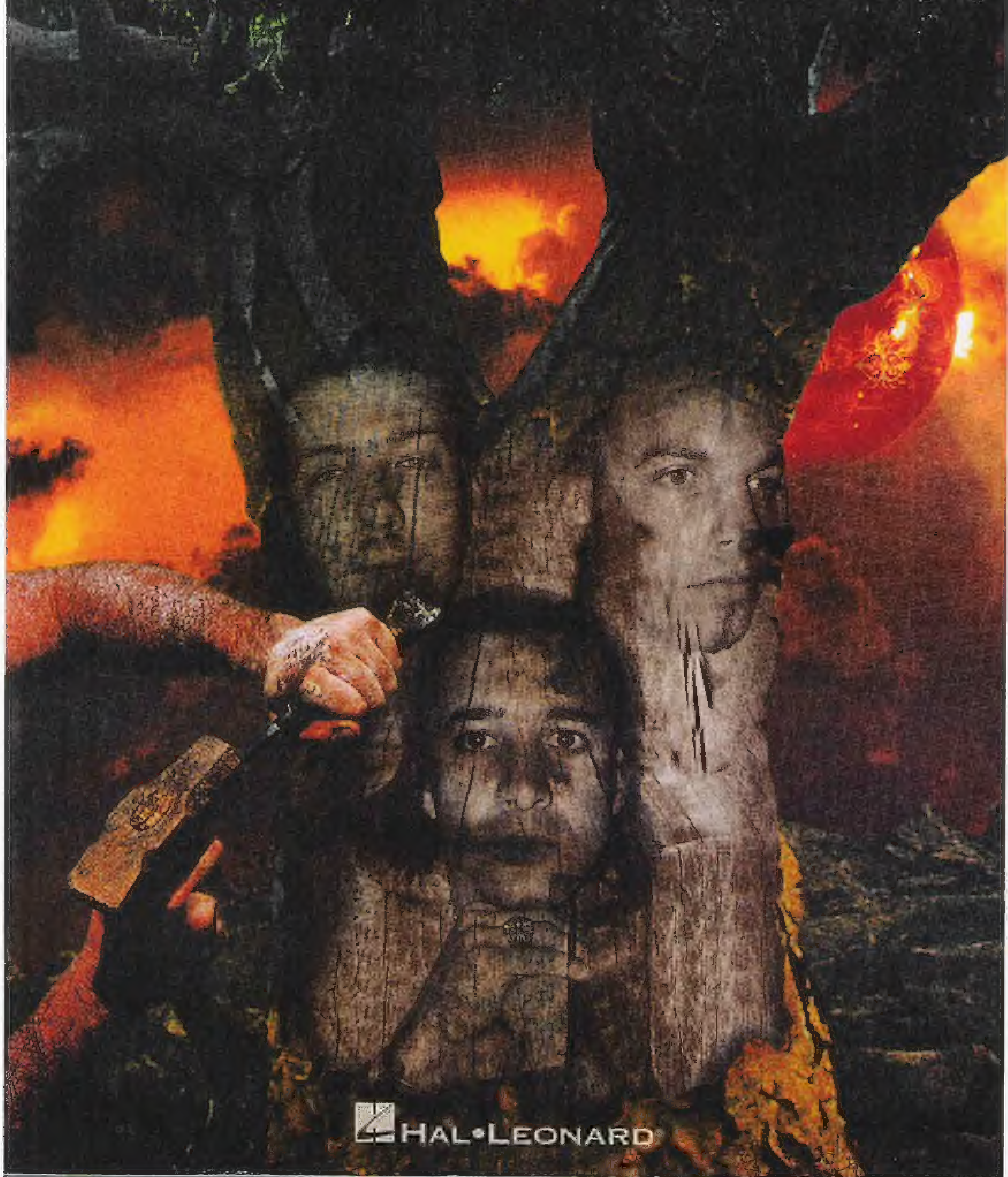




AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

CREED

w e a t h e r e d



HAL • LEONARD



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND VARIATIONS

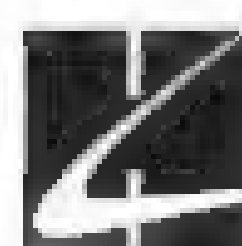
CREED

w e a t h e r e d

<i>c o n t e n t s</i>	4	<i>bullets</i>
	12	<i>freedom fighter</i>
	17	<i>who's got my back?</i>
	25	<i>signs</i>
	34	<i>one last breath</i>
	40	<i>my sacrifice</i>
	47	<i>stand here with me</i>
	57	<i>weathered</i>
	68	<i>hide</i>
	74	<i>don't stop dancing</i>
	82	<i>lullaby</i>
	87	<i>Guitar Notation Legend</i>

Music transcriptions by Pete Billmann

ISBN 0-634-04429-X



HAL•LEONARD®
CORPORATION

7772 W. BLUEMOUND RD., P.O. BOX 13818 MILWAUKEE, WI 53213

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at



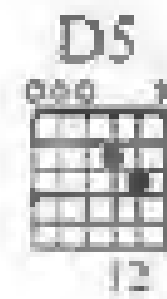
Photo by Sean Perry



Photo by Len Irish

Bullets

Words and Music by Mark Tremonti and Scott Stapp



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩. = 82

* D5

Gtr. I (clean)

RHY A

Play 4 times

End Riff A

* Chord symbols reflect overall harmony.

Verse

D5

B♭(no5th)/D

D5

I, Spoken: Walkin' around, I hear the sounds of the earth seeking relief.

RHY B

mp

let ring

G5/D

D5

B♭(no5th)/D D5

I'm trying to find a reason to live.

but the mindless clutter my path.

End RHY B

Gtr. I: w/ RHY B

B♭(no5th)/D

D5

G5/D

D5

B♭(no5th)/D D5

Oh, these thorns in my side.

Oh, these thorns in my side.

I know I have something free

© 2001 Tremonti/Stapp Music and Dwight Frye Music, Inc.
All Rights Administered by Dwight Frye Music, Inc.
All Rights Reserved Used by Permission

Dsus2 B♭(♭5)/D B♭/D G5/D
 I have something so alive, I think they shoot 'cause they want it. I think
 let ring

Chorus

they shoot 'cause they want it. Shouted: I think they shoot 'cause they

let ring

Guitar Solo

10 10 10 12 14 14 14 14 14 14 14 14 14 15 15 15 15 17

12 12 12 12 12 12 12 12 13 13 13 13 15

Interlude

Gr. 1 uses N.C.

Gr. 2, w/ Riff C (3 times)

want it!

* Gr. 2 (dist) Riff C

End Riff C

13 12 0 12 0 12 15 12 0 12 0 12 13 12 0 12 0 0 13 12 0 10 12 0

* Doubled throughout

Verse

2nd time, Bkgt. Voc. w/ Voc. Fill 1
N.C.

1. 1
2. In

feel _____ fore _____ es _____
my _____ life _____ time _____

Gr. 2
Riff D

End Riff D

P.M. - - - - -

13 12 12 12 12 12 15 12 12 12 12 12 13 12 12 12 12 0 13 12 0 10 12 0

Gr. 2: w/ Riff D (6 times)

all _____ a _____ round _____ me. Come _____ on. _____ raise your head. _____
when _____ I'm _____ dis _____ graced (by) jeal _____ ou _____ raise sy and lies. _____

Those who _____ hide be _____ hind _____ the _____ shad _____ ows live _____ with _____ all that's
laugh a - loud 'cause my life _____ has got _____ ten in _____ side _____ some _____ one _____ else _____ 's

Chorus

D5 Eb5 D5 Eb5 D5 Eb5 D5

dead. _____
mind. _____

Look at me. _____

Gr. 2
Rhy. Fig. 1

P.M. - - - - -

13 12 12 12 12 12 15 12 12 12 12 12 13 12 12 12 12 0 13 12 0 10 12 0

Eb5 D5 Eb5 D5 Eb5 D5

look at me. _____

look at (A)

End Rhy. Fig. 1

P.M. - - - - -

13 12 12 12 12 12 15 12 12 12 12 12 13 12 12 12 12 0 13 12 0 10 12 0

Voc. Fill 1

head. _____

Co. 2: w/ Rhy. Fig. 1 (1st 2 meas.) (2 times)

ELS DS ELS DS ELS DS

E♭5 D5 E♭5 D5 E♭5 D5

me. least look at me when you shoot a bul - let through my

E♭5 D5 E♭5 D5 E♭5 D5

E♭5 D5 E♭5 D5 E♭5 D5

head, _____ through my head, _____ through my

Interlude

E65 D5

C5 D5

E65 D5

C5 D5

E65 D5

CS DS

DS

E65 DS

C5 D5

E65 D5

CS D5

head. _____

Gr. 3

(100%)

Fig. 2A

[illegible]

Ger. 2

Ref. Fig. 2

The image shows a musical score for the song "The Rose Tree". It features a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the staff. The score is divided into two systems by a double bar line. The first system contains the first line of the melody, and the second system contains the second line. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system. The score is written in a clear, legible font.

Els DS

CS DS

C5 D5

E65 D5

C5 D5

E65 D5

CS DS

E65 D

CS D

D3

Yeah. _____
through my head.) _____

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

[illegible][illegible]

E♭5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5

P.M. - - - - -

End Rhy. Fig. 2

Ah.

Gtr. 1: w/ Riff A (4 times)

Gtr. 4 (dim.)

pp

w/ dist.

w/ bar

P.H.

+1/2

+1

+1 1/2

+1

-1/2

Gtrs. 2 & 3

Gtr. 2

mf

P.H.

w/ bar

P.H.

w/ bar

Pitches: B G A B G G♯

Bridge

Gtr. 1: w/ Riff B (2 times)

Gtr. 2: tacet

D5

Hey, _____

Riff E

Gtr. 3

P

w/ bar

P.H.

w/ bar

+1/2

+3/4

(5)

(5)

(5)

(4)

(4)

(4)

(9)

Pitches: A B♭ B♭ A -1 -1/2

all I want is what's real, some - thin' I touch and can

(9) 10 9

feel. I'll hold it close and nev - er let it go — Said

End Riff E

7 9 10 9

Gtr. 3: w/ Riff E

why. — why do we live this life — with all this hate in —

D5

Gtr. 2

p

side? I'll give it a - way 'cause I don't want it no more.

Gtr. 4

w/ bar w/ bar

12 (12) 9 10 9 10 12/12

-1/2

PM PM PM PM PM PM

Please he p me find a place some where far a

mf

9 10

14 14 (14) 15 (15) (16) 14

PM PM PM

way Yes, I'll go and you'll nev - er see me a - gain. Look at

12 10 11 13

12 14 12 14 13 14

12 13 14 13 14

Chorus

Grp. 2 w/ Rhy. Fig. 1 (3 times)

Grps. 3 & 4 vocal

D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

mf

not at

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

mf

(A)

Freedom Fighter

Words and Music by Mark Tremonti and Scott Stapp

Drop D tuning
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 157

* Ctr. 1 (dist.)

** Dm7

* Distorted throughout

** Chords symbols reflect implied harmony

Verse

Dm7

beat us down some more. Our mis-sion's set in stone 'cause the
 tell it like it is. If the truth will set you free, (1) fee.

and ing's on the wall. I'll scream it from the moun-tain tops, pride
 sor-ry for your soul. Can't you hear the ring-ing? 'Cause for

Interlude

D5

C5

G/B

comes be-fore a la comes you the be-l low.

Rhy. Fig. 1

G5 F#5 F5 A5 E5 G5 F5 D5 F5

2 So
 1st Rhy. Fig. 1

2

Chorus

Chorus w/ Rhy. Fig. 1

D5 C5 G/B G5 F#5

I see a ... er ... re ... morse ... Rag ... in' on ... in ho ... ly war ...

F5 A5 E5 G5 F5 D5 F5

Soon there'll come a day when you're face to face with

To Coda

D5 C5 A5 D5 G5 Bb5 G5

me, face to face with

End Rhy. Fig. 2

Gtr 1 Rhy. Fig. 2

P.M. - - - 1

Gtr 1 w/ Rhy. Fig. 2 (2 times)

D5 C5 A5 D5 G5 Bb5 G5

me face to face with

D5 C5 A5 D5 G5 Bb5 G5

me face to face with

Interlude

D5 C5 A5 D5 G5 Bb5 G5

me

Rhy. Fig. 3

P.M. - - - 1

End Rhy. Fig. 3

Chords: D5, F#5, C5, D5, C5, A5, D5, C5, Bb5, C5

Bridge

Chords: D5, C5, A5, D5, G5, Bb5, G5

Can't you hear us com - in? Peo - ple march - in a - round

Chords: D5, C5, A5, D5, G5, Bb5, G5

Can't you see we're com - in? The war has be - gun

Chords: D5, C5, A5, D5, C5, Bb5, G5

Can't you hear us com - in? The fight has on - ly just be - gun

Chords: D5, C5, A5, D5, G5, Bb5, C5, A5, D5, G5, Bb5, G5

Can't you see we're com - in? The war has be - gun

Chords: D5, C5, A5, D5, G5, Bb5, C5, A5, D5, G5, Bb5, G5

Can't you see we're com - in? The war has be - gun

Chords: D5, Eb5

Hey!

Rhy. Fig. 4

D5 Eb5 F5

Can't you see we're

End Rhy Fig 4

Can't you see we're

Can't you see we're

D5 Eb5 F5 D S. al Coda

Can't you see we're

⊕ Coda

Outro-Chorus
Gtr 1 w Rhy Fig 1

D5 CS GB

Free-dom fight-er, no re-morse. Rag-in' on in

C5 F#5 F5 A5 F5

has a right to be here come a day when you're

C5 F5 D5 F5 C5 F5 D5 F5 C5 F5 D5 F5 D5 NC

face to face with you to face with you in face with me

mf

www.wwp

Words and Music by Mark Tremonti and Scott Stapp

Intro

Slowly ♩ = 67

D5

D
E 157 A

*Chord symbols reflect implied harmony.

■ [View all posts by](#) [David](#)

^a $\text{P} < 0.05$ by χ^2 test.

Find Heat A

8 Verse

D

© 2005 Tremonti Stapp Music and Dwight Frye Music, Inc.
All Rights Administered by Dwight Frye Music, Inc.
All Rights Reserved *Just by Permission*

musical score for "The Bird Song" by John Cage, featuring voice and piano. The score includes a piano introduction and a vocal entry. The lyrics are: "I need to be used as a bird to sing." The score is divided into two systems. The first system contains measures 1 through 15. The second system contains measures 16 through 20. The piano part is marked "piano" and "piano introduction". The vocal part is marked "voice".

The score is written for Soprano (Soprano), Alto (Alto), and Tenor (Tenor) voices. The lyrics are: "The song of the loaves and fishes, the song of the loaves and fishes." The music is in 4/4 time and consists of 18 measures. The Soprano part begins with a whole note G4, followed by a half note A4, and then a half note B4. The Alto part begins with a whole note G3, followed by a half note A3, and then a half note B3. The Tenor part begins with a whole note G2, followed by a half note A2, and then a half note B2. The lyrics are: "The song of the loaves and fishes, the song of the loaves and fishes."

leav - ing us with no shoul - der
giv - ing our - selves to each oth - er

17 18 17 20 18 17 15 17 15
14 15 14 17 15 14 12 14 12

***E. parchment boxes only

[illegible]

To Contd :

[illegible]

Interlude

TO RES ON HEAD ON

mp

Musical score for "I'm Back" by The Beatles. The score is written for guitar, bass, and drums. The guitar part is in the key of D major (one sharp) and 4/4 time. It features a guitar part with a capo on the first fret, a bass part, and a drum part. The lyrics "I'm back" are written below the guitar part.

when I we have left is de - ceiv - ing, so dis - con - nect

ed? What is the truth now? what is the truth?

Interlude

o x 2 = A
Coda 1

1.

D S al Coda 1

2. Th re s

DC 4

1. 2. 3. 4.

♩ Coda 1

Coda 1

I rock out head

Coda
dist.

*Distorted throughout

Chorus

Wipe out my duck tail

Coda
dist.

when all we have left is de cap

Coda
dist.

To Coda 2

ed we're pe

Coda
dist.

What is the truth

sample part

mf

End of C

What is the truth

Riff C

End Riff C

mf

End of C

Gr 3 w/ R/C

now? Tell us the truth.

D.S.S. al Coda 2
(take 1st ending)

⊖ Coda 2

What is the truth?

Quinn

Gr 3 w/ R/C

now? Tell us the truth. now

What is the truth? now? Tell us the truth

now Tell me the truth now

Play 5 times & fade

(Cherokee Indian prayer)
37 sec

now Tell me the truth now

Signs

Words and Music by Mark Tremonti and Scott Stapp

Tune down 1 step.
(low to high) D-G-C-F-A-D

Intro

Moderately slow $\text{♩} = 84$

NC

mp

T
A
B

Tuning: standard

mp

mf

T
A
B

Pick: C3

** Gtr 4 plays notes on 4th string. Gtrs. 2 & 3 play notes on 6th string

Gtr 1 (dist.)

mf

uhh,
don't pick

w/ wah-wah as filter

P.H.

T
A
B

F m F F

Gr 4

Staff 1: Four measures of eighth-note chords. Staff 2: Fingering for the first four measures. Staff 3: Fingering for the last measure.

Gr 4

Staff 1: Four measures of eighth-note chords. Staff 2: Fingering for the first four measures. Staff 3: Fingering for the last measure.

Gr 1

Staff 1: Four measures of eighth-note chords. Staff 2: Fingering for the first four measures. Staff 3: Fingering for the last measure.

Gr 6

Staff 1: Four measures of eighth-note chords. Staff 2: Fingering for the first four measures. Staff 3: Fingering for the last measure.

Gr 4

Staff 1: Four measures of eighth-note chords. Staff 2: Fingering for the first four measures. Staff 3: Fingering for the last measure.

Gr 4

Staff 1: Four measures of eighth-note chords. Staff 2: Fingering for the first four measures. Staff 3: Fingering for the last measure.

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5

Verse

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 2nd time, Gtrs. 2 & 3 w/ Rhy. Fig. 1 F#5 G5 F#5 E5 N.C.

This is not a war 828 race

2. This is not a + bou

Rhy. Fig. 1A

Rhy. Fig. 1

Place the tone of the strings in the 5th fret of the 2nd & 3rd strings

Rhy. Fig. 1
1 2 3 4

2nd time, Gtr. 3: w/ Rhy. Fig. 1 (last 2 meas.)

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

mind
yes

Gtr. 2: w/ Rhy. Fig. 1
2nd time, Gtr. 3: w/ Rhy. Fig. 1

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 NC

This is not a - bout God
This is not a - bout God
sex

Sec.)

* Back to w/ Rhy. Fig. 1

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

Sp we al know n sex u a s seems ar

2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 1

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 NC

Lon. n' our na -
We're buy -

Gtr. 2

PS

PS -

Form

PS -

PS -

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

The first system of the musical score consists of five measures. The vocal line (treble clef, key of D major) contains the notes F#5, G5, F#5, E5, F#5, G5, F#5, E5, F#5, G5, F#5, E5, F#5, G5, F#5, E5, F#5, G5, F#5, E5. The guitar line (treble clef) features a series of chords: F#5, G5, F#5, E5, F#5, G5, F#5, E5, F#5, G5, F#5, E5, F#5, G5, F#5, E5, F#5, G5, F#5, E5. The bass line (bass clef) contains the notes 2, 2, 2, 0, 2, 2, 2, 0, 2, 2, 2, 0, 2, 2, 2, 0, 2, 2, 2, 0.

Chorus
Cadd9 G/B

Come with me, I'm fading

The chorus section consists of two measures. The vocal line (treble clef, key of D major) contains the lyrics "Come with me, I'm fading". The guitar line (treble clef) features a series of chords: Cadd9, G/B, Cadd9, G/B, Cadd9, G/B, Cadd9, G/B, Cadd9, G/B, Cadd9, G/B, Cadd9, G/B, Cadd9, G/B, Cadd9, G/B, Cadd9, G/B. The bass line (bass clef) contains the notes 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8.

To Coda ⊕

G D5 A/C#

underneath the lights.

The "To Coda" section consists of two measures. The vocal line (treble clef, key of D major) contains the lyrics "underneath the lights.". The guitar line (treble clef) features a series of chords: G, D5, A/C#, G, D5, A/C#, G, D5, A/C#, G, D5, A/C#, G, D5, A/C#, G, D5, A/C#, G, D5, A/C#. The bass line (bass clef) contains the notes 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

Coda ? CB

First system of musical notation. The vocal line (treble clef) contains the lyrics "Come with me now". The piano accompaniment (treble and bass clefs) includes fingerings such as 12, 10, 8, 7, and 13, 10, 8, 7.

CS

Second system of musical notation. The vocal line (treble clef) contains the lyrics "Come with me now". The piano accompaniment (treble and bass clefs) includes fingerings such as 12, 10, 8, 7, and 13, 10, 8, 7.

Interlude

Gen. 2, 3 & 5 w/ Rhy. Exps. I & IA

F#5 G5 F#5 E5

F#5 G5 F#5 E5

F#5 G5 F#5 E5

F#5 G5 F#5 E5 N.C.

Interlude section featuring a single melodic line with notes F#5, G5, F#5, E5. The notation includes a treble clef and a key signature of one sharp.

D.S. al Coda

Coda

DS

VC#

C

Coda section featuring vocal and piano parts. The vocal line (treble clef) contains the lyrics "Come with me now". The piano accompaniment (treble and bass clefs) includes fingerings such as 12, 10, 8, 7, and 13, 10, 8, 7.

CB

CS

Final system of musical notation. The vocal line (treble clef) contains the lyrics "Come with me now". The piano accompaniment (treble and bass clefs) includes fingerings such as 12, 10, 8, 7, and 13, 10, 8, 7.

Interlude
N.C.

Riff A

End Riff A

* Gtr 2 w/ amp tremolo set for sixteenth-note regeneration w/ three repeats.
Gtr 3 w/ heavy phaser

Bridge
Gtr 1 & 3 w/ Riff A (11 times)
N.C.

Can't you see the signs, see the signs now? Can't you see the signs,

see the signs now? Can't you see the signs, see the signs now?

Riff Fig. 2

End Riff Fig. 2

Can't you see the signs, now? Yeah, Come on

Chorus

See the signs, Yeah, Come on

Phased w/ to the

The musical score is written for guitar in standard notation. It includes a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into several sections: Interlude, Riff A, Bridge, and Chorus. The Interlude and Riff A sections are marked 'N.C.' (No Chords). The Bridge section includes lyrics: 'Can't you see the signs, see the signs now? Can't you see the signs, see the signs now?'. The Chorus section includes lyrics: 'See the signs, Yeah, Come on'. There are also guitar-specific instructions: '* Gtr 2 w/ amp tremolo set for sixteenth-note regeneration w/ three repeats. Gtr 3 w/ heavy phaser' and 'Phased w/ to the'. The score uses various musical notations including notes, rests, and guitar-specific symbols like 'x' for palm mutes and 'P.M.' for phaser.

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a treble clef and a key signature of one flat. The second system continues the vocal and piano parts. The third system shows the final measures of the piece, with the vocal line ending on a whole note and the piano accompaniment concluding with a final chord. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

The score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar, voice, and piano. The guitar part is in the bottom system, the voice part is in the middle system, and the piano part is in the top system. The score is in G major and 4/4 time. The guitar part features a prominent arpeggiated pattern in the right hand and a bass line in the left hand. The voice part consists of two verses of lyrics. The piano part provides a harmonic accompaniment for the voice and guitar.

[illegible]

Can 1 you see them, see the signs? You see them, all the

The image shows a musical score for the song "The Rose Tree". It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The first line of the melody is marked with a "1." and the second line with a "2.". The notes are: G4, C5, G5, B5, G5, E5, G5, C5, G5, B5, G5, E5, G5, C5, G5, B5, G5, E5, G5, C5, G5, B5, G5, E5. The notes are grouped into measures by bar lines. The first measure contains the first six notes, the second measure contains the next six notes, and the third measure contains the final ten notes. The notes are written as eighth notes, with some beamed together. The score is presented in a clear, legible format.

One Last Breath

Words and Music by Mark Tremonti and Scott Stapp

Intro

Slow 3/4 = 63

Chords: D, A, Bm, G5

On

mp
w/ G5
pedaling throughout

TAB: 2 5 8 2 3 2 3 5 3 2 3 4 2 2 3 4 4 8 0 2 3 2

0 0 0 0 0 0 2 2 4 4 8 0 0 2

0 0 0 0 0 0 2 2 4 4 8 0 0 2

0 0 0 0 0 0 2 2 4 4 8 0 0 2

Chords: D, A, Bsus2, G

End Riff A

TAB: 2 3 2 2 2 2 3 2 2 2 2 2 2 2 2 2 3 2 0 0

0 0 0 0 0 0 2 2 4 0 2 4 4 0 0 0 0 0 0

0 0 0 0 0 0 2 2 4 0 2 4 4 0 0 0 0 0 0

0 0 0 0 0 0 2 2 4 0 2 4 4 0 0 0 0 0 0

Verse

Get w/ Riff A (2 times)

Chords: D, A, Bm, G5

I Please come now, I think I'm fall - ing... I'm hold - ing on to all I think is safe.

Chords: D, A, Bsus2, G

It seems I found the road to no - where and I'm try - ing to es - cape.

Chords: D, A, Bm, G5

I would have when I heard him say I would have been there

Chords: D, A, Bsus2, G

and what let me say it the sad

Chorus
D F#7add4 Bsus4 G5

Hold me now, I'm six feet from the edge and I'm think-ing

Rht Fig 1

D F#7add4 Bsus4 G5

(that) may be six feet and I so far down.

End Rht Fig 1

Interlude
Gtr = Rht A

D A Bm G5 D A B sus2 C

Verse
Gtr = Rht A (2 times)

D A Bm G5

2. I'm look-ing down now that it's o-ver, re-flect-ing on all of my mis-takes

D A B sus2 C

I thought I found the road to some-where, some-where, in His grace

D A Bm G5

I cried out, "Heaven save me" but I'm down to one last breath

D A Bsus2 G

and with it, let me say, let me say

Git 2 (dist)

f Harm

Git 3 (dist)

Pitch: A
*Harmonics located three tenths the distance between 3rd and 4th frets.

f PM

Chorus

D5 F#m T5 G

That's the way I'm six feet from the edge and I'm thinking

Riv Fig 2

Capo: A

Complete transcription of the chorus guitar part, showing multiple staves with chords and notes.

Complete transcription

D5 F#m B4 C

For many, he was the one who

Lead Rhy 7 x 2

Complete transcription of the chorus guitar part, showing multiple staves with chords and notes.

Gtrs. 2 & 3. w/ Rhy. Fig. 2
 2nd time, Gtrs. 3 & 3: w/ Rhy. Fig. 2 (at 3 meas.)

D5 F# B5 G

Hold me now, I'm six feet from the edge and I'm think-ing.

To Coda ⊕

D5 F# B5 G

(that) may - be six feet ain't so far down

B5 G B5 G

I'm so far down

Bridge

Bm/E

G

D

Dsus4

D

A5

Sad eyes fol - low me but I still be -

Rhy. Fig. 3

B5 G

lieve there's some-thing left for me So

End Rhy. Fig. 3

Grp. 2 & 3: w/ Rhy. Fig. 1
Bm/E

G D Dsus4 D A5

please come stay with me 'cause I still be

B5 G

have there's some thing left for you and me, for you and me, for you and me

Interlude

Grp. 1 w/ Rhy. Fig. 1 D F#7add4 Bsus4 G5 Grp. 2 & 3 tacet D F#7add4

word me now I m

pp

Revsd G5

six feet from the edge and I m th b n

D.S. al Coda

Ⓢ Coda

B5 G

so far down

Outro
A tempo
D A

Please come now... I think I'm fail-

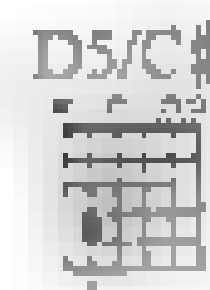
*Continue to fret strings, next 2-3-4 pick

Bm C

re-learn-ing is safe

My Sacrifice

Words and Music by Mark Tremonti and Scott Stapp



Tuning
(low to high) D-A-D-A-D-D

Intro

Slowly ♩ = 71

Bm(add9)

Gtr. 1 (lead.)
& 2 (rhythm)

mp

u) Clean tone
w/ ring throughout

Gsus2

D

Gtr. 1 & 2

Dsus4

Bm9

Gsus2

Tag gtr. art. for over

Gtr. 1 & 2 lead

Bm(add9)

C#

Gsus2

C

Gsus2

D#

© 2001 Tremonti-Stapp Music and Dwight Fries Music, Inc.
All Rights Administered by Dwight Fries Music, Inc.
All Rights Reserved. Use by Permission

Verse

D

seen our share of ups and downs Oh, how quickly life can turn a round

Bm(add9)

G5

Gsus2

It feels like our ex-claim

D

in my heart are mem-o-ries of perfect love that you gave to me
feels so good to re-union, with-in your self and your love

Bm(add9)

G5

Gsus2

Oh, I re-mem-ber When you are
Let's find peace there 'Cause when you are

§ Chorus

² - time, Car 3, w/ Rhy. Full I

65

DSC4

Bus2

Bm

G5

me, I'm free, I'm care - less, I be - lieve

Handwritten musical score for the song "The Old Folks at Home". The score is written on three systems of staves. The top staff is the vocal melody in treble clef, with lyrics written below it. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "A bono a the oth ers we". The score includes various musical notations such as notes, rests, and dynamic markings.

RHYTHM 1
 1

Musical notation for RHYTHM 1, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of quarter and eighth notes.

Rhy. Fall 2

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

D5/C# Bm2 G5 D5 G5 F5 D5 F5 D5

fly This brings tears to my eyes. My sac - ri - fice

Interlude

D

B - m2

D5

12.

Interlude

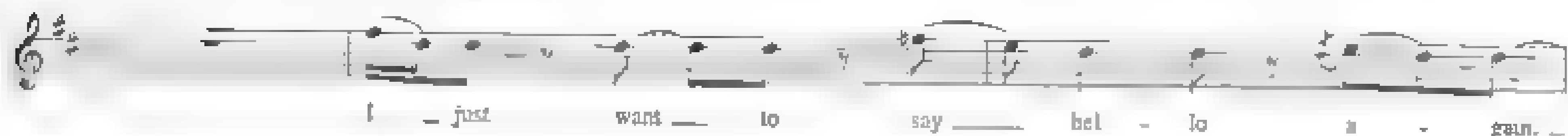
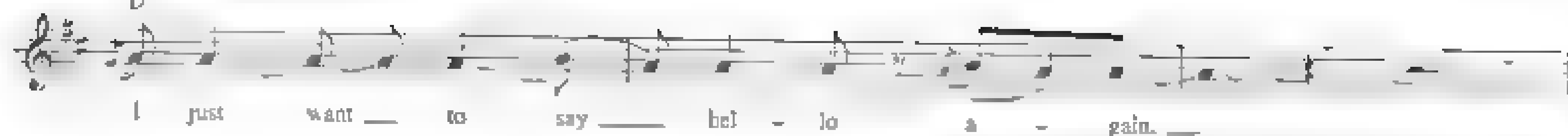
D

End Ref A

Bridge

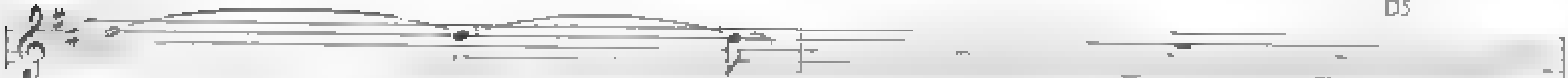
Gr. 1, w/ Riff A 13 times

D

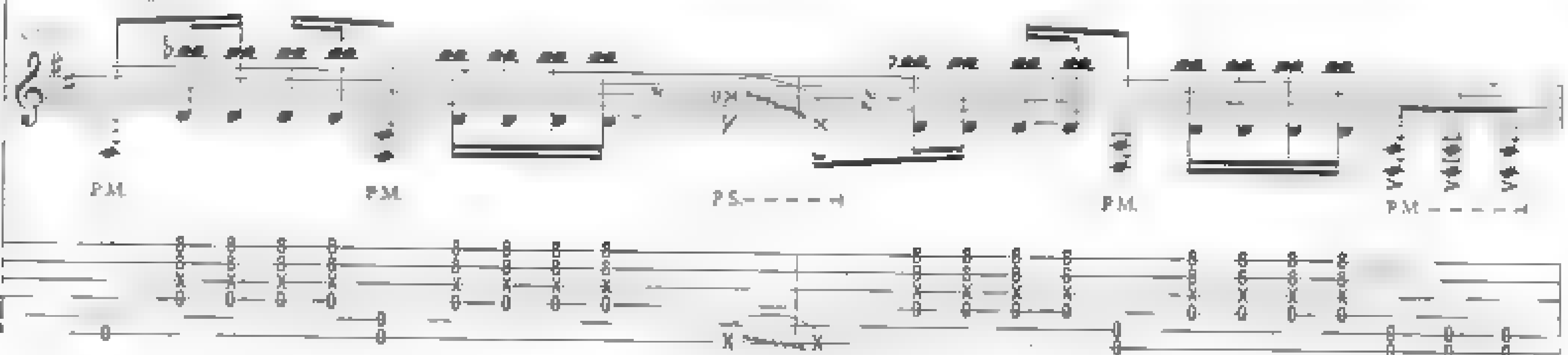


Bb/D

D5



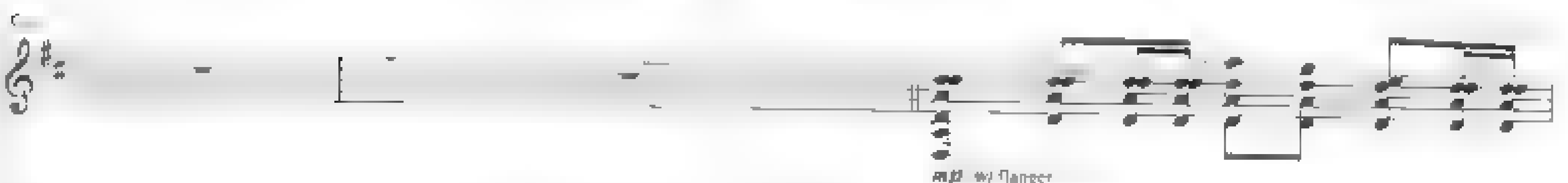
Rhy. Fig. 1



D

Chorus

D5



The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line (Soprano) and a guitar line (Guitar). The second system includes a vocal line (Soprano) and a guitar line (Guitar). The third system includes a vocal line (Soprano) and a guitar line (Guitar). The score is written in 4/4 time and features a key signature of one sharp (F#).

The image shows a musical score for the song 'Ave Maria' by Franz Schubert. The score is written for guitar and voice. The guitar part is in the upper system, and the voice part is in the lower system. The guitar part is written in G major and 4/4 time. The voice part is written in G major and 4/4 time. The lyrics are 'Ave Maria, above all the others we adore thee'. The score includes a guitar introduction, a vocal entry, and a guitar solo. The guitar introduction is in G major and 4/4 time. The vocal entry is in G major and 4/4 time. The guitar solo is in G major and 4/4 time. The score is for a guitar and voice ensemble.

The musical score for "The Rose Tree" is presented in three systems. The first system includes a vocal melody line with lyrics, a guitar accompaniment line, and a bass line. The second system continues the vocal melody and guitar accompaniment. The third system features a piano accompaniment line with dynamic markings (p, mp, f) and a final vocal line. The score is written in 3/4 time and includes various musical notations such as chords, accidentals, and articulation marks.

Coda

Bridge

Gtr 3: w/ Riff A (3 times)

(D)

My sac - ri - fice (I just want to say

hel - lo again.) I just want to say hel - lo a - gain.

Gtr 3: w/ Rhy. Fig. 4

Bb/D

D5

D

My sac - ri - fice

Outro

Begin fade

D5

Gtr 4: 16 sec

D5/C#

Bm(add9)

Gsus2

mp

w/ slight dist.

D5

Fade out

Stand Here With Me

Words and Music by Mark Tremonti and Scott Stapp

Open D tuning
low to high: D-A-D-F#-A-D

Intro

Moderately slow $\text{♩} = 78$

Or 1

* A

Gmaj7(no3rd)

Riff A

mp

T
A
B

0 11 12 0 11 12 12 14 11 12 12 0 10 12 10 10 10 10 13 12 12 12 0

© 2001 Tremonti/Stapp Music and Dwight Frye Music, Inc.

D

End Riff A

0 0 4 5 7 7 9 7 8 0 0 0 0 4 5 7 7 9 7 8 10 0 0 0 4 5 7 7 9 7 8 10

Or 1 tacet

A

Riff B

* Or 2 & 3

f

0 11 12 0 11 12 12 14 11 12 12 0 10 12 10 10 10 10 13 13 12 12 12

© 2001 Tremonti/Stapp Music and Dwight Frye Music, Inc.

D

End Riff B

0 0 4 5 7 7 9 7 8 8 0 0 0 0 4 5 7 7 9 7 8 10 0 0 0 4 5 7 7 9 7 8 10

Verse

Ors 1 & 3: w/ Riff A

A

Gmaj7(no3rd)

mp

You al-ways reached out to me and heard me be-fore

D **C 1 & 2 Riff B**
A

All these mem - o - ries — we share —

Gmaj7(no3rd) **D**

I will cher - ish ev - 'ry one of them. For the

TRAP A **Gmaj7(no3rd)** **D**

— h d i s — there's a right way to live — and you showed — me

Ans. 2 & 3 w/ Riff B 1st 2 times **A** **Gmaj7(no3rd)**

So now you live on — in the words of a song — you're a

D **Riff C** **Gms 1 & 3** **End Riff C**

mel - o - dy — 'Cause

Chorus **D NC** **C5** **G.b** **Bb5** **D5** **F** **D5 F5 G5**

— and — — — — — me — — — — —

Rhy Fig. 1

Verse

A **Gmaj7(no3rd)**

I'll give you ev - 'ry - thing - I have and still fail short of what you've

and for me

Cora 2 & 3 w/ Riff D **Gmaj7(no3rd)**

I can't live I hope I can't live

D **Cora 2 & 3 w/ Riff A & B**

I can't live I hope I can't live

Gmaj7(no3rd) **Cora 2 & 3 w/ Riff C**

me... You're my dai - ly dose of re - al - i - ty 'Cause

Chorus
D N.C. C5 G/B Bb5 D5 F D5 F5 G5

you stand here with me now, yeah

Gtr. 2 & 3

using power w/ bar

D5 D N.C.

Cause you stand here with me

Gtr. 3

C5 G/B Bb5 D5 F D5 F5 G5

Gtr. 2 & 3

D5

(On and on we sing this song) Cause you stand here with me

Gtr 4, d-rc

Gtr

Guitar Solo

C G/B Bb5 D5 F D5 F5 G5

PM - - - - PM - - - - PM - - - -

D5 C3 C.B
 15 17 (17) 15 15 17 19 18 17 18 16 (18)

C.B 6.7
 4 5 6 7

1 b5 D5 7 D5 1 b5 D5

7 8 10 8 7 8 8 10 8 10 8 11 8 10 8 (18) 16 14 15

extra hand P

4 5 16 14 16 17 15 14 16 17 16 14 16 17 16 14 16

17 10 14 10 17 16 14 16 17 15 14 16 17 16 14 16 17 16 14 16

mp

45

D

17 16 14 16 17 15 14 15 17 16 14 15 19 16 15 19 16 16 19 18 16 19 16 16 21 16 16 19 16 16 21 16 15 19 16 15

4 8 10 10 10 10 10 10 12 12

[illegible]

The musical score for "The Wind" by The Beatles is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for a fretless bass. The guitar part begins with a melodic line in the key of D major, marked with a '4' indicating a fourth fret. The bass part provides a rhythmic foundation with a mix of eighth and sixteenth notes. The fretless bass part is shown with a diagram of the fretboard, indicating specific fret positions for the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'Cresc.' and 'Decresc.'.

Gtrs. 2 & 3. w/ R/F D (3 times)

D

On and on we sing

On and on we sing

(no 3rd)

D

On and on we sing

On and on we sing this song

On and on we sing this song

Cause you stand here with me

A

Gmaj7(no3rd)

On and on we sing

On and on we sing this song

On and on we sing this song

Cause you stand here with me

Cause

D

A

On and on we sing

On and on we sing this song

On and on we sing this song

you stand here with me

Cause you stand here with me

Cause

Gmaj7(no3rd) D

On and on we sing On and on we sing

On and on we sing this song On and on we sing this song

you stand here with me Cause you stand here with me

0 0 0 4 5 9 8 10 0

A C

On and on we sing On and on we sing

On and on we sing this song On and on we sing this song

you stand here with me Cause you stand here with me

0 0 0 4 5 9 8 10 0

Words and Music by Mark Tremonti and Scott Stapp

Intro
Moderately slow ♩ = 72

Ex. 1. Val. ref. = 77124.41 mV

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84

[illegible]^a $\chi^2 = 1.0$, $df = 1$, $p = .32$.

57

D C F# G# D#

Verse F# C F# G# D#

I am a wake - ing - up - right - I

Dm/C G/B F# G# D# D7

can't seem to tame my mind

F# G D#

Slings and arrows are kill - ing me in - side May - be I

p *mf*

Chorus

Can't accept the life that's mine

Chorus

Can't accept the life that's mine

Chorus

Can't accept the life that's mine

Verse

Can't accept the life that's mine

Verse

Can't accept the life that's mine

Verse

Can't accept the life that's mine

Chorus

desperate cry

Chorus

desperate cry

Chorus

desperate cry

Chorus

desperate cry

Chorus

desperate cry

Chorus

desperate cry

Chorus

desperate cry

Chorus

desperate cry

Chorus

desperate cry

D5 Dm/C G/B F# C5
 I'd ... the ... May be I ... why I ... a ...

12 12 7 7

5-3-0 8 7 0-0 3-0 0-0 0-0 0-0 3-5

D5 Dm/C C/B F# C5 D5
 You ... the ... with ... feel ... a ... Come

17 3 0 0 0 0 0 0 5-3-0 0 0

5-3-0 12 12 0-0 0-0

Cor. 3 (dist.)
 1-2-3

12 12 0-0 0-0

Chorus

Chorus 1 & 2 tacet

me, I'm rust - ed and weath - ered, bare - ly hold - ing to - geth -

D5 Bb5 F5 D5 C5 D5 G/B

Chorus 3 & 4

er I'm cov - ered with skin that peels

PM PM

and it just won't heal, I'm rust - ed and weath -

G5 F5 D5 F5 G5 F5 D5 Bb5 F5

ered, bare - ly hold - ing to - geth - er I'm

D5 G/B

To Coda 2

ered, bare - ly hold - ing to - geth - er I'm

D5 G/B

To Coda 1

Trs **C** **FS DS FS** **DS**

end with a of pieces and just with

In erlude **D=C** **GB** **FS CS** **DS**

Andante

D=C **GB** **FS CS** **DS**

Andante

Verse

F6 G F5 G5 D5

3 The sun shines _____ and I can't a - void the light _____ I think I'm

pp

Cur. 4 fret Dm/C G/B F5 G5 D5 D7

hold ing on _____ to life _____ too tight

Cur. 1 & 2

F6 G F5 G5 F5

Ash - es to ash - es _____

42

Some-times I feel like giving up. Yeah I and...

[illegible][illegible]

[illegible]

Bridge

DS

Fig. 10

The End

D⁵ B⁵
 The bird song is a song of love and joy.

you Take all this pride and leave it be

Coda 2

Outro

cov - ered with skin that peels and it just won't

Bb5 G5 Bb5 G5 F5 D5 F5 G5 F5 D5

Hide

Words and Music by Mark Tremonti and Scott Stapp

Open Bb tuning
low to high: F-Bb-F-Bb-D-F

Intro

Moderately slow $\text{♩} = 75$

Bb **Bbsus4** **Bb** **Bbsus4**

Gr. 1 (single dist.) Gr. 1 & 2 (dist.)

mp let ring throughout *mp* let ring throughout *f*

* Chord symbols reflect implied harmony ** Vol. swell

Bb **Bbsus4** **Bbadd4**

mp let ring throughout

Rhy. Fig. 1 End Rhy. Fig. 1

Gr. 2

mf

Gtrs. 1 & 2 w/ Rhy Fig 3
Cm(add9)

Fadd4

Bbadd9

Bb

Bbadd9

I've been dance-ing with the dev-il way too long — and it's mak-ing me grow old, —
De-vid ed is the one who dance-es for the soul is so ex-posed, —

Cm(add9)

Fadd4

Ebmaj11

Ebmaj9

mak-ing me grow old, — yeah
so ex-posed

Chorus

3rd time. Bkpd. Voc. w/ Voc Fill 1

Bb

Bb/A

Let's dance with the devil where the sinners go

Rhy Fig 4

f w/ slight disc
w/ slight disc

C

Fadd4

Fb

Fadd4

Fb

where the sinners go where the sinners go

End Rhy Fig 4

Voc 2nd

Gtrs. 1 & 2 w/ Rhy. Fig. 4
Bb

To Coda

Let's leave. oh. let's get a way Run in fields of time

Gm(add9)

Fadd4

Bb/A

Ebmaj9

Bb/D Ebmaj9

where there's no reason left to hide

II.
Interlude

Bb/D

Gm(add9)

Fadd4

Bbadd9

Bb

Bbsus2

No reason to hide

Gm(add9)

Fadd4

Bbadd9

Bb

Interlude

Bb

Bbsus4

Bb

Bbsus4

mf

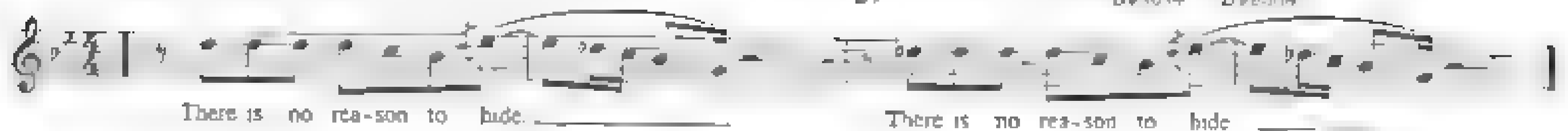
Bridge

1st time, Gtr. 1 & 2 w/ Rhy. Fig. 1 (3 times)
Bb

Bb sus4 Bb add4

2nd time, Gtr. 1 & 2 w/ Rhy. Fig. 2

Bb Bb sus4 Bb add4

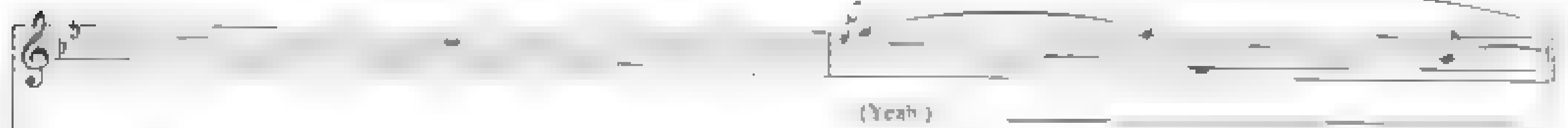


Gm(add9)

F

Ebmaj9

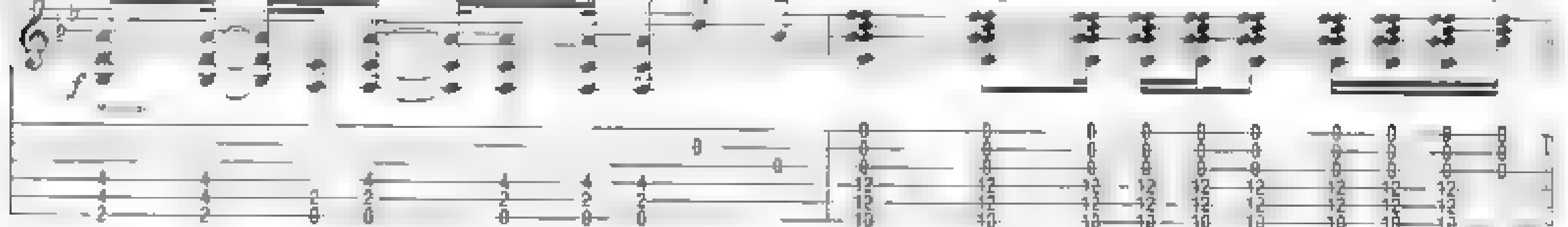
D.S. al Coda



Gtr. 1 & 2

Rhy. Fill 1

End Rhy. Fill 1



Coda

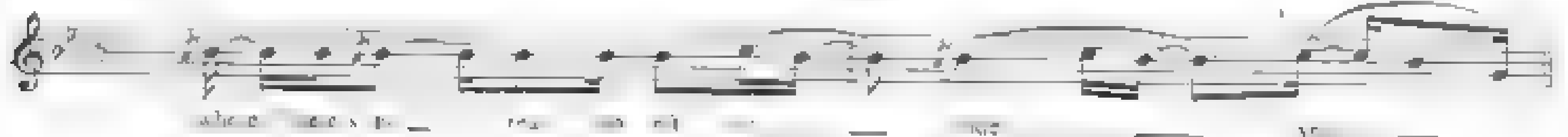
Gm(add9)

Fadd4

Ebmaj9

Bb/D

Ebmaj9

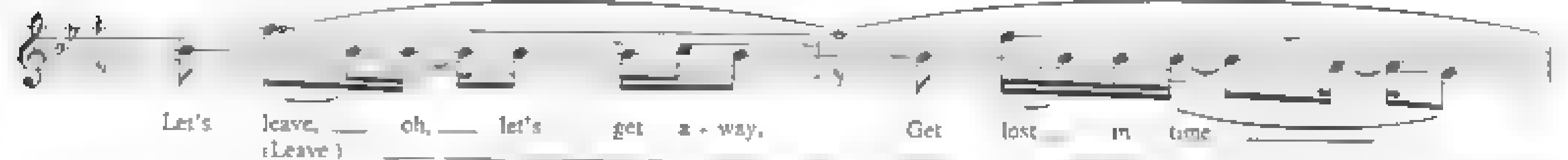


Chorus

Gtr. 1 & 2 w/ Rhy. Fig. 4, 1st 3 meas.

Bb

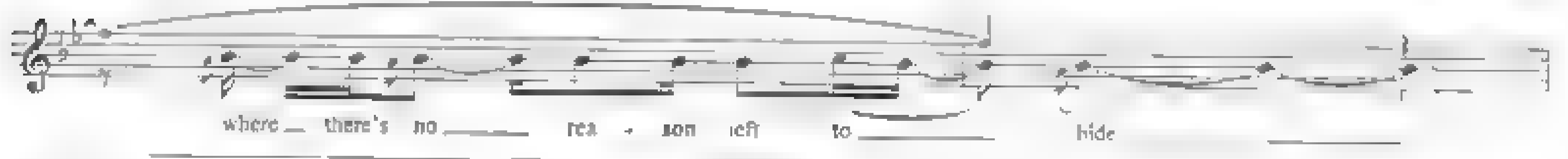
Bb/A



Gm(add9)

Fadd4

Gtr. 1 & 2 w/ Rhy. Fill 1
Ebmaj9



Outro

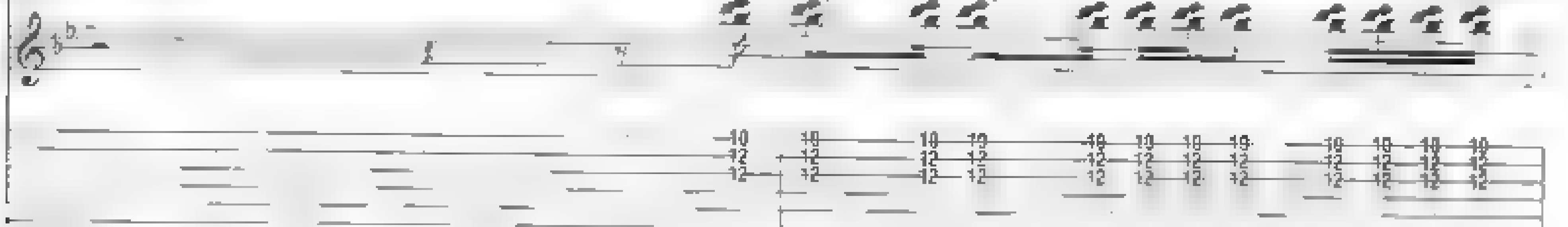
Bb

Bb add4

No rea-son to hide.

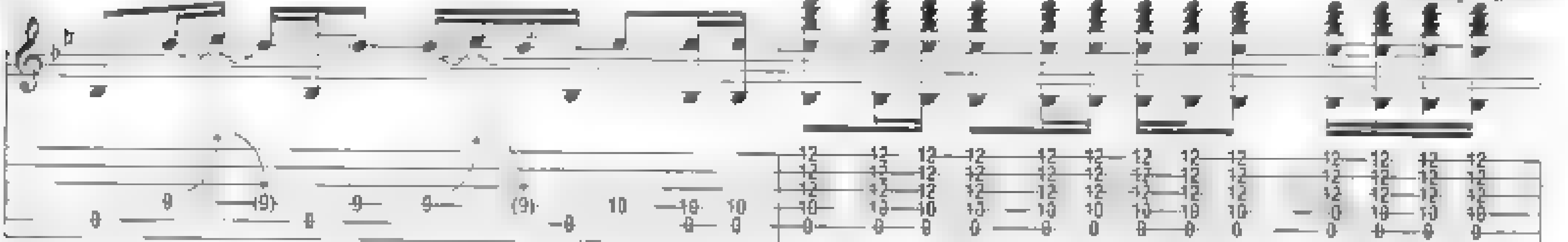
Rhy. Fig. 5A

End Rhy. Fig. 5A



Rhy. Fig. 5

End Rhy. Fig. 5



Gtrs. 1, 2 & 3: w/ Rhy. Figs. 5 & 5A (2 times)

Bb

Bb a3d4

no rea - son to hide,

(There is no rea - son to hide,

Bb

Bb a3d4

no rea - son to hide,

there is no rea - son to hide)

Bb

Bbsus4

mp

12 12

9 9 (9) 9 9 (9) 10

9 9 (9) 9 9 (9) 10

pp

12 12 12 12 12 12 12 12 12 12 12 12 12 12

pp

10

Don't Stop Dancing

Words and Music by Mark Tremonti and Scott Stapp

Verse

Slowly ♩ = 68

G/B Dadd4/F# Cadd9 G/B Gsus2/A

1 At times, life is wick-ed and I just can't see the light. A

Rhy. Fig. 1

mp

let ring throughout

End Rhy. Fig. 1

Gtr. 1 w/ Rhy. Fig.

G/B Dadd4/F# Cadd9 G/B Gsus2/A

sil-ver lin-ing some-times is-n't e-nough to make some wrongs seem right

Gtr. 2 (elec.)

mp

w/ clean tone

let ring throughout

C

Dadd4/F# Cadd9 G/B

What-ev-er life brings, I've been through ev-ry-thing and now I'm on my knees a-pa-o. But I

Table 1

“D. ...”

Page 1 of 1

512 Alex Field

Cadd9 G D5/A Aadd9 C#

to carry a way

End Rhy. Fig. 4

Interlude

C# G D D5/A C#7/C G

C# 7

Rhy. Fig. 5

End Rhy. Fig. 5

Ch. 3

pp

Verse

Orig. 1 & 2 w/ Rhy. Fig. 5 (3 times)

G6/D Dadd4 Cmaj7/G G

2. At times life's un - far — and you know — it's plain — to see —

Cmaj7/G G G6/D Dadd4 Cmaj7/G G

Hey — God — I know I'm a sinner in this world — Have no hope — a but —

G6/D Dadd4 Cmaj7/G C

What - ev - er life — brings, I've been through ev - 'ry-thing — and now I'm on my knees — a gain — But I

Pre-Chorus

Gtr. 1 & 2 w/ Rhy Fig. 3
A sus2

know I must go on. Although I hurt, I must be strong because in

Chorus

Gtr. 1 & 2 w/ Rhy Fig. 4

Gtr. 3 w/ Rhy Fig. 3
Em(add9)

side I know that man-y feel this way Chil-dren, don't stop

A add9/C#

danc-ing be-cause you can't il-way

A add9/C#

il-way

tr. 4

w-dist

10-12 12-14 14-15 15-16 16-17 17-18

Rhy Fig. 6

End Rhy Fig. 6

w-dist

Guitar Solo

G **D/F#** **G5** **C** **G/B** **C5**

Rhy Fig. 7 **End Rhy Fig. 7**

Gtr 3. w Rhy Fig. 7 (2 times)

G **D/F#** **G5** **C** **G/B** **C5** **G** **D/F#** **G5**

Bridge
D5 A **Aridex 5** **C** **G**

Am 1 **Ena** **on the shad** **ows?** **For**

Rhy Fig. 8 **End Rhy Fig. 8**

PP

Gtr. 3: w/ Rhy. Fig. 8 (2 1/2 times)
Gtr. 4: tick

D5/A Aadd9/C#

get the pain and no get the sorrow

C G D5/A Aadd9/C#

in the end I'm not here

Pre-Chorus

C G

get the sorrow but I know I must go on

Gtr. 3

D Aadd9/C#

but I must be strong because inside I know that many feel this way

Chorus

Cadd9 G D D5/A Aadd9/C#

I won't stop until I see you

Cad. 5

Cad. 5

C⁴

D

D^{add2}

Cad. 7

Cad. 7

C

D

D^{add2}

Chorus

Gtr. 3. w/ Rhy Fig. 4

G D⁹ A A^{add9}/C⁴ C

Cb Gren A t e n d a c t Be eve you can fly

G D⁹ A A^{add9}/C⁴ C

A w s

II

Chorus 1 w/ Rhy Fig 1

G D7 A Aadd9/C#

Chil dren, don't stop danc ing. Be lieve For

I hid ing the shad ows?

Chorus 2

G D7 A

get the pain and you can fly for get the sor rows, a way,

Chorus 3 w/ Rhy Fig 2

Aadd9/C# C

Ain I hid ing a way in the shad ows?

Outro

G/B D7#9 C Aadd9 C/B

Ain I hid ing a way in the shad ows?

mp

D7#9 Chorus 4 G D

Ain I hid ing a way in the shad ows?

Lullaby

Words and Music by Mark Tremonti and Scott Stapp

Gtr. 1 & 2, Drop D tuning
(low to high) D-A-D-G-B-F
Gtr. 2 tuning
(low to high) E-A-D-G-B-D

Intro

Slowly $\text{♩} = 48$

Gtr. 1 ^{Bm} A G D5 Bm A G Dsus2
(nylon-str. across)

mp
w/ fingers

*Chord symbols reflect implied harmony

Verse

Bm A G D5 Bm A

1. I love you now don't you cry
2. Oh, my love, in my arms tight Ev'ry thing you

day you

G D5 Bm A G D5

he's a star in the sky
a bright light in the sky
a bright light in the sky

Bm A G D5 Fm G D

Rest in — peace — ful sleep.
rest in — peace — ful sleep.

Chorus
Em G Bm A Em G

If there's — one — thing — I hope — I showed — you, I if there's — one — thing — I
know there's — one — thing — that — you showed — me, I know there's — one — thing —

Bm A D Bm A tempo Em G

hope — I showed — you, hope that I — showed — you me — } just give — love — to
that — you showed — me, that you — showed — me: —

To Coda

1 Em

Interlude

Chords: F#m, G, D, D, B, A

5 2 9 7 4 5 4 0 2 4 0 12 11 11 9 2 5 5 0 0 0 0 9 8 7 0

Chords: G, D5, Bm, A, G, D5

D.S. al Coda

9 7 2 0 12 11 5 7 7 9 7 7 5 4 0 0 9 7 6 6 5 8 0

Coda

Chords: D, E, C

4 7 5 4 9 7 2 5 4 5 0 0

Chords: D, F#m, G, D

4 5 4 0 5 4 9 7 4 0 4 5 4 9 4 0 0 2 5 5 0 0 0

Outro
 Em G D Em G

Let's give _ love _ to all. Just give _ love _ to

Gr. 2 (nylon-str. acous.)

mp

Riff A

Gr. 1

D Em G D

all. Let's give _ love _ to all.

Gr. 2: w/ Riff A

End Riff A

Gr. 3 (nylon-str. acous.)

mp

Em G D Em G

Just give love to all. Let's give love to

Gtr. 3 8va

Gtr. 2

Gtr. 1

14-15 14 15 14-15 14 15 14-15 14 15 14-15 14 15

7 8 7 8 7 8 7 8 7 8 7 8 7 8

6 4 9 7 4 0 4 5 5 7 0 5 (4) 9 7 2 5 5 0

D

all.

8va

$\text{> } p$

14

$\text{> } p$

7

mp

(0)

Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch

CREED

bullets

freedom fighter

who's got my back?

signs

one last breath

my sacrifice

stand here with me

weathered

hide

don't stop dancing

lullaby


U.S. \$19.95

ISBN 0-634-04429-X



HL00690551



 HAL•LEONARD®